BIZARRE BEYOND BELIEF

ARTS + CULTURE MAGAZINE

Issue #14

GrisOne | MR.WANY

Greg Gossel | APER [TRG]

ALEX SENNA | OGRE

NXNE ART | JAYBO MONK

SABER

BIZARRE BEYOND BELIEF

ARTS x CULTURE x MAGAZINE

• Issue # 14

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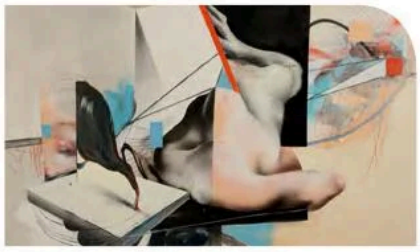

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Dedicated to the brilliant, beautiful and bizarre. Whimsical tales, visuals & various odds and ends about obscure and misunderstood sub-cultures.

* Cover photo by : SABER [MSK | AWR]

SEÑNA
2013

FOR
BKRW
TAMARA.PIAR
BIOS.TRUN

OGRE [MOAS]

OGRE is one of those graffiti writers that you just look at his work in awe and appreciate all aspects of his craft. From the unique style of letter structure to his incredible colour theory, the man is an all out beast. With a reputation that deservedly precedes itself, it's an honour to have him issue number fourteen.

Bizarre Beyond Belief: What made you start painting graffiti and what inspired your name?

OGRE: I started painting back in '95. I was bored in school and was always drawing in class. The boyfriend of my best friend who was a girl was a writer. I saw him tagging once and he explained what he was doing and why he was doing it. I immediately wanted to try painting with spray paint and I started by drawing characters. It really grabbed hold of me and the disease came and was here to stay.

BBB: As a writer with an unorthodox style, what led you to paint like this as opposed to more Traditional graffiti lettering?

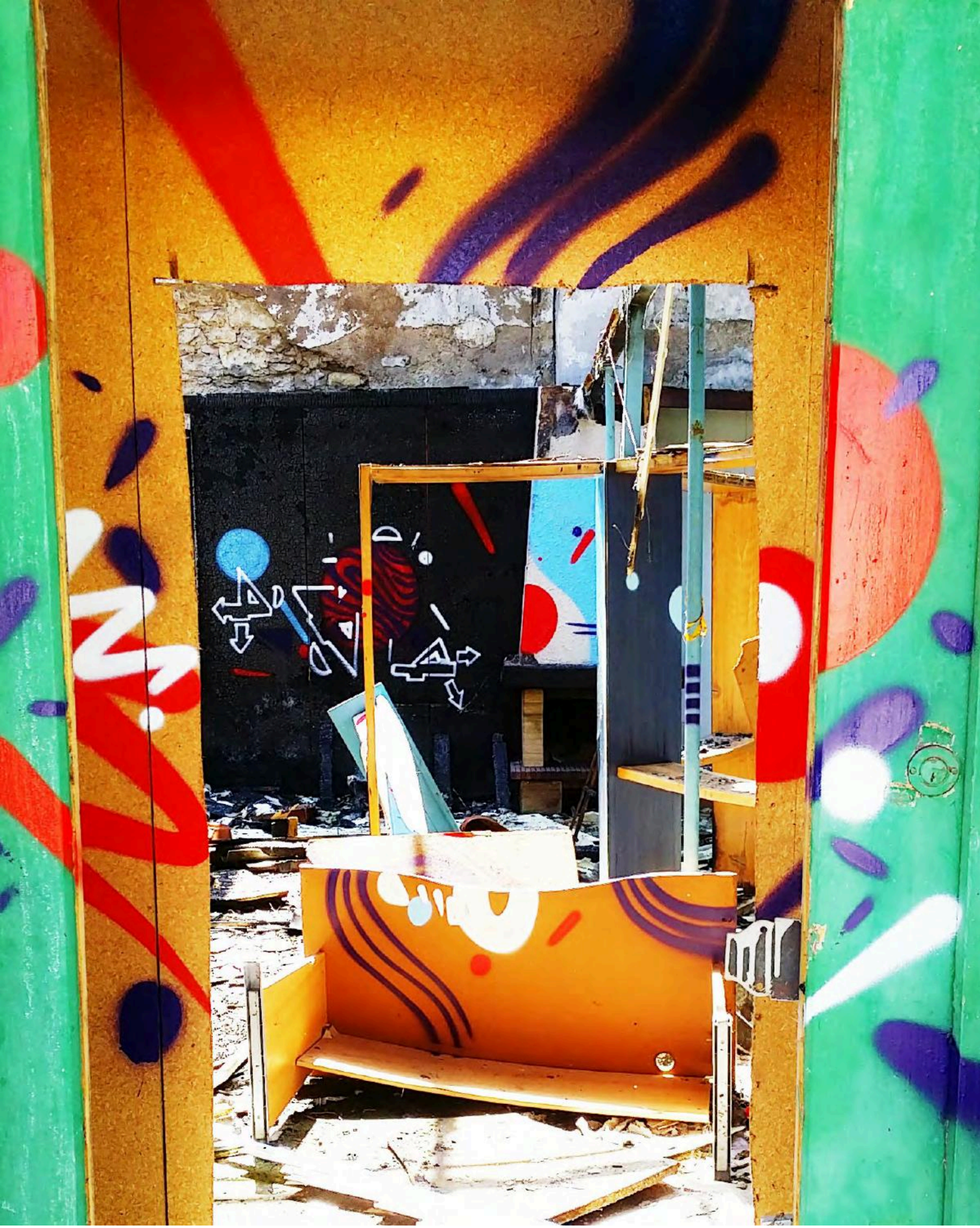
OGRE: I define my own style by all of the travelling I've done. I love when people tell me I have a very unique style. I don't think I'm a good biter so all of my influences stay at the same stage but others evolve. I love traditional lettering and that's what I tend to do. Many people like trends and just follow them, however, I don't. What's the point in painting like someone else?

BBB: As a well known figure in European graffiti art, how do you feel the scene compares to other parts of the world?

OGRE: In Europe, we've had our own styles developed for a while, but the internet has taken over the world. Style isn't anymore depending of the country you are from but of the trends people follow.

BBB: How do you feel the European public responds to graffiti now versus when you began?

OGRE: They really enjoy it and try to learn our codes. Many photographers pop up when you paint and most of the time they're pretty old. I guess they enjoy it when it's "painted well" as they say, but can't understand the vandalism aspect. It seems they prefer characters or street-art fovea bombing for sure.



Getting chased by soldiers is pretty terrifying when they're threatening to shoot.

MONSTER OF ART
ULDIK NEWS

BBB: What is your favourite city to paint in and why?

OGRE: Copenhagen and Brighton. I love the graffiti competition in Copenhagen but I absolutely love the atmosphere in the Brighton.

BBB: As an artform that consists of many elements, what is your aspect of graffiti to paint?

OGRE: I do walls. I try to develop my style a lot. But time to time I do trains to be up with my crew, MOAS. It's like they gave me a rebirth.

BBB: Where do you see graffiti going and evolving to in the coming years?

OGRE: I think we already see it now. The answer is #graffuturism. I am also trying to break my away from traditional graffiti and tend to more abstract work. It's also time to have fun on canvases and be entertained by trying new stuff again.

BBB: Graffiti artists thrive off of crews, what crews are you in and how are they important to your development as a writer?

My crews are LCF (Reso's crew), QMJ (Logan's) and VIMOAS. They are important to me because the spirit of a crew is to make the crew's name itself bigger and more respected. The pride you have to represent your cremates is important to achieve exceptional tasks.

BBB: As an artist who's worked with big names such as ZooYork, how do

OGRE
SOTEN
MING

you approach creating work for a large company?

OGRE: I just try to stick to their image and give my best to fit their concepts, yet keeping the "Ogre touch."

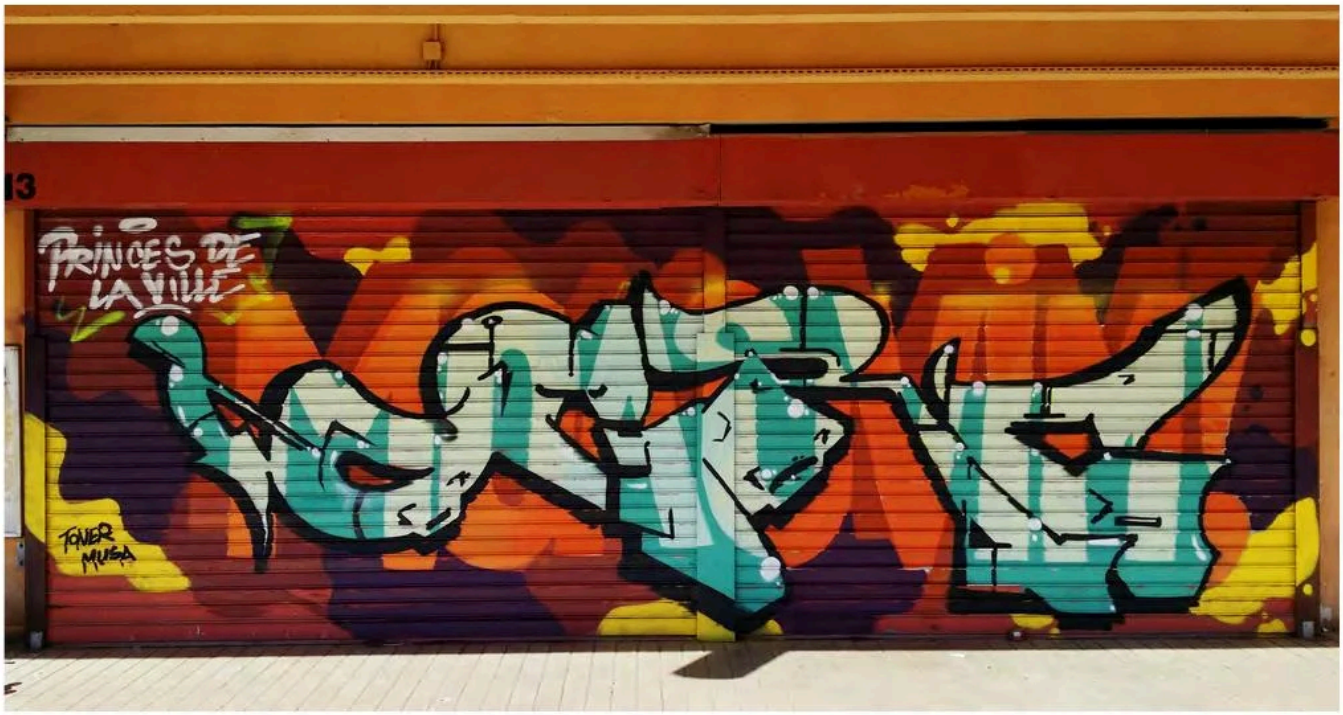
BBB: Can you describe a terrifying story of a spot you've painted?

OGRE: Russian yards. Getting chased by soldiers is pretty terrifying when they're threatening to shoot.

BBB: What should readers and fans should expect from OGRE in the future?

More freedom of style and canvases. I'll do more freestyle works on paper and canvases. And hey, why not on walls?

WWW.OGREONER.TUMBLR.COM



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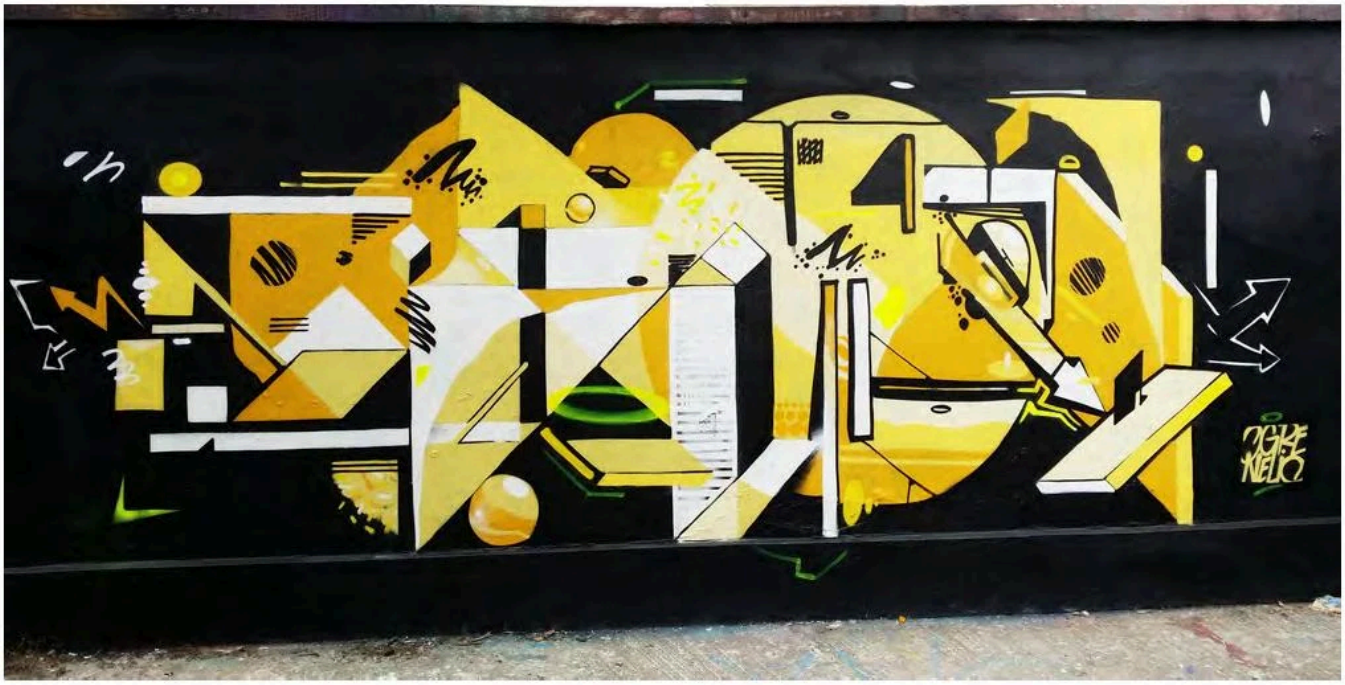

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WRENCH FORCE

JAYBO MONK

Jaybo Monk is a creative genius, whose flawless aesthetic holds so many intricacies but is just second nature for him. With an almost nomadic lifestyle, Jaybo has seen and done almost everything around. To hear him speak is like divine intervention, with an unbelievable extent of wisdom & knowledge. An introduction for who he is & what he does wouldn't even scratch the surface of his experiences, talents & capabilities.

Bizarre Beyond Belief: What began Jaybo Monk's journey into the creative fields of arts and fashion?

Jaybo Monk: I started becoming interested in drawing when I discovered it was a way for me to escape my surroundings, at first I was drawing things in my head and later because I wanted to sharpen my skills, I began drawing bodies I saw in front of me. My first memories about art was seeing the cave drawings in the Lascaux Cavern in the South of France, which I guess did end up making a huge impact on me. I also remember sitting with my mother watching her drawing different haircut styles for local hair dressers displays. Drawing has always been a part of my life since the day I started. As far as designing clothes back in the day, It was a collective thing. My role was to visualize the looks we liked. Fashion was a chapter in my life that I loved to do but I left it for Painting in the beginning of 2000 and if my memory serves me correctly my first exhibition was in 2005.

BBB: What visual language or practice would you say speak to you most directly and which do you oppose?

JM: I started with drawing and then painting, but also evolved into music, video, acting and most recently sculpture. I'm interested in the process of learning, therefore I believe in first hand experience and self discovery and only through this do I feel I understand life . There is truly nothing that is fixed and so nothing is really set to oppose itself. My work is about the many roads we take to the same destination: understanding life .

BBB: As a resident of Berlin via France, what led you to the move to Germany?

I'm a runaway kid, I have been since my youth. I was traveling around Europe a lot and a love story brought me here and Berlin caught me like a piece of drifted wood stranded on some river's turn.

BBB: We've read that you fight against symmetry, what is it about this visual aesthetic that leaves a distasteful feeling for you?

JM: Symmetry is an old symbol of beauty, order and stability . I am not of this world. Baudelaire once said "I refuse the world from those who have." I guess I follow him in that. I am from a world where beauty had other cannons. Symmetry is the reason why a thick girl wants to be thin, guys shave their junk and old birds clip their wings with Botox. Symmetry is the reason why everything looks like cubes , it's all so easy to carry, easy to store and easy to forget. Symmetry is like sea water without the salt. Symmetry is the symbol of squareness, and so it becomes the seed for racism, intolerance and other fears.

BBB: Symmetry often is synonymous with balance, how do you feel art can balance without it?

JM: Balance only exists in chaos. It's no different then how we learn to walk, by beginning the procession of perpetually falling. Art would die if it was only based on symmetry. Symmetry is just an archetype, it's the easiest way for composition to deem itself completed. Dynamism and narration are far from the static pitfalls of symmetry. If you truly look at life itself you will see it is far from symmetrical. I am more interested in the reaction at the turning point of something about to fall apart and what we can create just to keep something from crashing. I need to see the scars on one side of a face to know how to find the story behind it. Symmetry is the absence of time, it's the absence

of narration. I am interested in the absolute opposite. I am a body of work that wears his scars, holes and experiences and so it is only natural that this is my conception of art . I believe art can only find a true balance by escaping symmetry.

BBB: How do you feel institutionalism plays a role in the fine-art world today?

JM: It's irrelevant in my eyes, I quit school when I was 14. You can't impose mandates on people and just expect them to act like pets. I never wanted to learn to be functional. The best examples of the disobedience of institutionalism is the wave of graffiti, street art , street installations and street performance in cities all over the world. Institutions are slow and lazy and are traveling into the future backwards. People in the street don't have that time. Institutions, museums and schools are selection machines not based on talent but on participants willingness to accept the system. If we can change this we can change the world of fine art.

BBB: With the rise of the technological advancements in recent years, how do you feel these play a role in the creative communities today? Is it for better or for worse?

JM: It definitely does play a big role, probably about the same way photography changed painting. The new technologies are building bridges rapidly, before we use to build bridges to reach some island, now we don't even need an island we just build a bridge and build the island after that. New technology is a distortion tool between the elite and the poor but as I said before when photography came on the scene every painter had to find a way to compete with this new machine and that was the catalyst for

the beautiful modern art movement.

BBB: How do you feel young artists approach their work today as opposed to artists from decades past?

JM: There are far too many people who take the word "artist" and spit it out as if it was synonymous with the word "pop star." Art is about changing the perception of your world, if it doesn't do this then it is not doing its job and someone is just jerking off in front of an audience. Murakami said that in order to be an artist nowadays you need to be "80% business man", with this phycology I would add another 10% to being your own PR agency which only leaves you 10 % for talent. There is no art in this. It makes people think wanting to be an artist means wanting to be successful fast and make millions just by having an idea. I have nothing against this but don't think doing this makes you an artist. Art is what the viewer reflects by finishing the artist's work through visualizing and interpreting it. Art belongs to the viewer not to the maker and money is not part of that exchange.

BBB: As an individual working in both the arts and fashion, how do you feel each differentiate in practice and ideology?

JM: I did one after the other, with fashion I was just introducing certain cultures to Germany, in this case hip hop and skate. I don't feel any extremely deep connection beside the fact that in both I tried something I never did before and enjoyed every

“Balance only exists in chaos.”
MADE
CLASHING MINDS

defeat and victory. Fashion follow trends, art doesn't.

BBB: Do they play off of each other in your work or do you keep the fields segregated?

JM: It would be a lie to say that I can completely separated the two , but at least I do try. I stopped working on a regular basis with the company, better people are in charge now, ones that are younger and more connected to our customers. I've dedicated myself to experimenting with art since 2005.

BBB: Working with incredible artists in Agents of Change, how does the collaborative process help or hinder your practice?

JM: AOC are first a bunch of friends who appreciate the works of each other inside the group . I see it as a refuge to try things on a bigger scale. Every time we meet and it is almost never all 13 of us, the exchange happens without rivalries, bruised egos or displaced pride. The only thing that counts is the realization of the project we are a part of. In these moments you look and search for the progress and the new skills of each member which definitely has a way of inspiring, assimilating and reintroducing itself in another form in your own personal work. Working with AOC is a recreative experience.

BBB: As an artist who has a number of projects on the go at one time, what can readers expect from Jaybo Monk in the future?

JM: I am preparing for a show with Marco PHO Grassi called SAVAGE. The show will be animalistic, violent and raw. New York is calling as well... but I don't care about the real future... the future comes from what I do now.

WWW.JAYBOISMS.COM Monk@StyleMag.Net Skype: JayboMonk

PHOTOGRAPHY: TODD MAZER

ALEX SENNA

We had the pleasure of meeting Alex Senna when he was in Toronto painting a number of commissions throughout the city. A talented man, with a very kind heart and a passionate attitude, Senna has a whimsical & delicate beauty to his work that beautifies & enlightens any neighbourhood it touches.

SEÑINA

Bizarre Beyond Belief: When did you start painting graffiti/street-art and what was the graffiti culture like in Brazil at the time?

Alex Senna: I first started painting on walls in 2005, but it wasn't until 2009 that I got really into it and was going out everyday.

BBB: What was it about the culture that captivated you the most?

AS: The freedom.

BBB: Brazilian graffiti has a lot of different styles such as Pixadores and Pixacao, can you describe these art forms and their significance in Brazilian street art?

AS: Pixação is different than graffiti. It is less so graffiti and more of a revolt that is purely illegal. It ´s also everywhere here. There are letters of crews on every building of the town. It just can't be stopped because it ´s super aggressive. Sao Paulo is purely Pixação.

BBB: Brazil is often known to be extremely dangerous, would you say this is true and how does this play a role in painting there?

Yes it is true. Brazil's a place where you can't waver. You always have to keep your eyes peeled for anything. I think growing up and living in Sao

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ARTS DISTRICT
Wynwood Arts District
SEÑNA
2013

SEMOVA

SENNA

Paulo gives people a certain strength and bonus to a number of things. I can't say why exactly, but living in Sao Paulo makes you smarter and faster on the streets. There's a certain boldness here that nowhere else has.

BBB: How do you feel the public has received street-art and graffiti recently?

AS: Pretty good. They're really starting to enjoy it and it's growing everyday, which is a good thing.

BBB: Do you feel this has changed since the culture began there?

AS: For sure! It existed long before all of the police oppression and prejudice. There is an acceptance today in galleries and the media, which gives positive attention to the scene.

BBB: How do you feel the street-art community in Brazil differs from that of other world cities?

AS: I don't know, I think it ' s pretty equal around the world. We all like to paint with our friends, drink and have fun. Every place that I've traveled to in regards to the street art guys or the graffiti writers, they're all have more or less the the same look and feel.

BBB: What other cities have you painted in and which is your favourite and why?

AS: I've painted in Rio de Janeiro, London, Paris, Toronto, Miami and Holland. I really enjoyed London, the city has something that graffiti really fits into it well.

BBB: You've also exhibited in a number of cities around the world, how do you feel each responds to your work?

AS: Each one has their own preference and atmosphere. Meaning

Rua
Campo Grande

I think growing up and living in Sao Paulo gives people a certain strength.

every place has his individuality.

BBB: Your style is very romantic and fun, what inspired you to painting in this aesthetic?

AS: I really like comics! I love Charlie Brown and Calvin and Hobbes. You know, kids stuff that are really emotional. So my work looks childish, but it carries a lot of weight.

BBB: How do you feel your style fits into the art community in Sao Paolo?

AS: I think it fits. The city is too grey, heavy and stale. It kind of breaks the atmosphere.

BBB: With murals, gallery shows and travelling on the go, what new projects can we expect from you coming up?

I'm going back to London in September, participating in a festival in Birmingham and then heading up to Dortmund, Germany, where I will be participating in a group exhibition.

WWW.ALEXSENNA.COM

PIC UP
SENNA

MAG
SEMWA

NXNE ART 2014

#EN
MASSE
PROJECT

For this year's edition of NXNE Art we drew inspiration from our surrounding context and focused on curating a set of artistic responses to the exponential growth and change we are currently facing in Toronto. We wanted to showcase what a re-imagined Toronto could look like through the eyes of artists from the north by northeast region, specifically Toronto, Montreal, New York, Detroit, and one lone Brazillian. For the Urban Takeovers portion of the program we really looked to infuse art in to the existing landscape. Through a series of 26 murals and 1 roving projection, we looked to enhance the streetscape and pedestrian experience both temporarily and permanently. We saw this as an opportunity to create artistic works that people would engage with, take ownership of and be proud to have in their neighborhood. We also wanted to show the city of Toronto what could be done if we started to align the right strategic partners with the immense amount of creative talent in this region and really use the city as a canvas.

Words by: AMY PEEBLES

Photogaphy by: JEN SCHENKELL

SHAINA KASZTELAN

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ALEX SENNA X HYGIENIC DRESSLEAGUE

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Alexa Hatanaka x Patrick Thompson

RUSH
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BEAU STANTON

Greg Gossel

Getting an interview with Greg Gossel is a dream come true for us. We've been following his work for years & have been looking up to him since we first began art school. Gossel's style is so meticulous and detailed yet so refined & effortless. We're thrilled to have had the chance to talk to him and showcase his work throughout our magazine.

Bizarre Beyond Belief: How did growing up in Wisconsin play a role in your development as a designer and an artist?

Greg Gossel: I grew up in a rural factory town with a very blue collar mentality. I've always prided myself on my work ethic and attention to detail, and I think my environment growing up played a large role in that.

BBB: As an artist who has exhibited in many galleries in the US and abroad, how would you say the these communities differ than that of your native Wisconsin?

GG: Coming from a small town in Wisconsin, all of the cities I've exhibited in have been much larger urban environments. With these larger cities comes faster paced and more diverse communities.

BBB: We understand you currently reside in Minneapolis, are there particular reasons for working there as opposed to larger cities such as New York or London?

GG: I've thought about relocating, but as much as I love the excitement and energy that comes with larger cities, I've always enjoy the open space and more relaxed vibe here in Minneapolis.

BBB: How would you describe your work to a blind person?

GG: An often chaotic mix of words, images, colours, and gestures layered in expressive style.

BBB: As every artist develops and evolves, how would you describe

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the evolution of your practice as an artist?

GG: I'm always trying new things, experimenting with new mediums and techniques. I tend to have a short attention span, so often find myself jumping from idea to idea. Over the years my work has evolved from hand-painting, onto collage, onto screen printing, and back again. I try to take small bits from each project, and incorporate those ideas as I move forward.

BBB: As an artist and designer, where would you say the core differences lie between the two disciplines?

GG: On the most basic level the goal of a designer is to communicate a predetermined message, which isn't necessarily the case with fine art. That said, I think there are also a number of layout & aesthetic principals that overlap between each practice. I often find myself incorporating elements from my design background into my work.

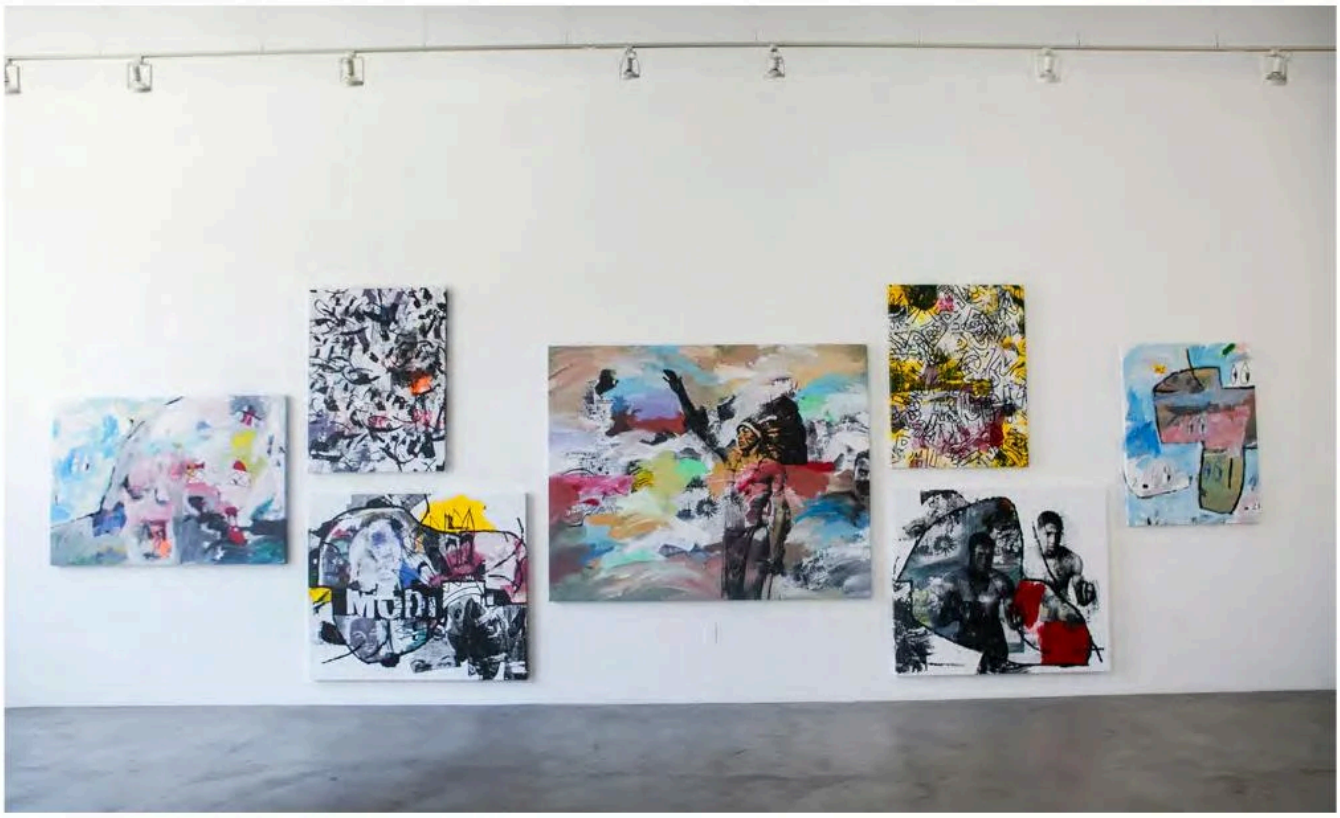
BBB: How does approach differ for each practice?

GG: For me personally, my artwork is much more of an expressive and spontaneous process.

BBB: As an artist who's worked with large corporations, how would you say the creative processes are affected?

Commercial work is much more of a collaborative process, with each project being quite different from the

FOR ME PERSONALLY, MY ARTWORK IS MUCH MORE OF AN EXPRESSIVE AND SPONTANEOUS PROCESS.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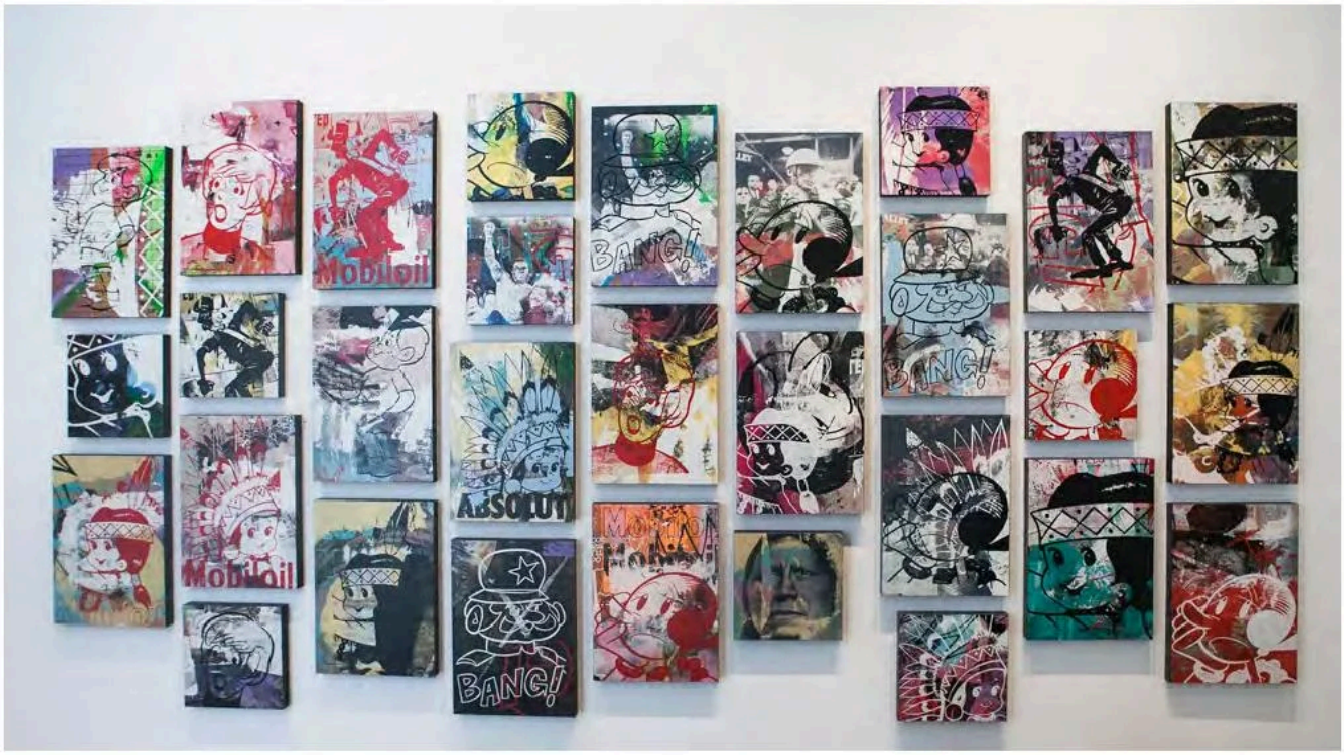
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next based on the art direction and client.

BBB: Has their ever been a time where a company, business or commissions intended for you to jeopardize your artistic integrity?

GG: Not in my experience.

BBB: What three things, non art-related, could you not live without?

GG: Music, cooking, and my family.

BBB: You're in the zone during a studio session, what top 5 albums would you have on the speakers while working?

GG: At the moment...

Marvin Gaye - What's Going On
A Tribe Called Quest - The Low End Theory
Beastie Boys - Check Your Head
Curtis Mayfield - Superfly
At the Drive-In - In/Casino/Out

WWW.GREGGOSSEL.COM

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GRIS ONE

GRIS ONE is an all out animal. It's hard to even fathom how the man can approach a target with such precision. His work is always perfectly rendered & exremely detailed. When most people approach a medium the size in which he paints, they would tremble in their boots, A priviledge to snag a couple words with him & get him in our magazine, as we're sure he has an unbelievably busy schedule.

Bizarre Beyond Belief: What did you like most about graffiti and why did you begin painting it?

GRISONE: I began painting graffiti in 2000. At that time I was just wondering "How do these guys make those beautiful tags?" The culture of graffiti writing and the discipline to have a good hand writing were my first love.

BBB: Can you tell us what a day in the life of GRIS ONE would look like?

I'm always thinking about images, textures and how to take them to the next level in my work. I'm also studying art this year and it's giving me a chance to study a new style and have new perspectives of all of my previous work.

BBB: How would you describe the evolution of your graffiti practice?

Since I started to paint with spray paint, I was curious about other techniques and styles and how to apply it in my own pieces. I discovered that having style is not about repeating the same letters or drawings. Personally, I think evolution in the style is about internalizing the experiences and knowledge of those around you and then reinterpreting them into new projects with a higher complexity.

BBB: Traditionally graffiti is routed in letters, why did you decide to paint an abstract style?

GRISONE: Usually Graffiti is about repeating the same letter structure with your alias on every wall you paint. This is good when you're just beginning, but with time it got boring for me. Then I decided to do something different. Structure letters that break the usual rules and put

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“I THINK EVOLUTION IN THE STYLE IS ABOUT INTERNALIZING THE EXPERIENCES”

some illustrative ingredients to make it more interesting and unique.

BBB: You are influenced by Cubism and Abstractionism, what is it about these movements that fascinated you the most?

GRISONE: Cubism is basically the way the artistic current that influenced me to create geometric forms inside the letters without any order. Guided only by the emotions and perceptions of the atmosphere where I'm painting. This improvised process develops a new way to have a particular style without a plan or without following common graffiti styles. On the other hand, "Abstractionism", or more specifically the "Suprematism", is what makes me have the discipline to study the circle, the square and adding the triangle to the letter structures of my pieces.

BBB: As an artist who works in a variety of media, how does your creative approach change to each field?

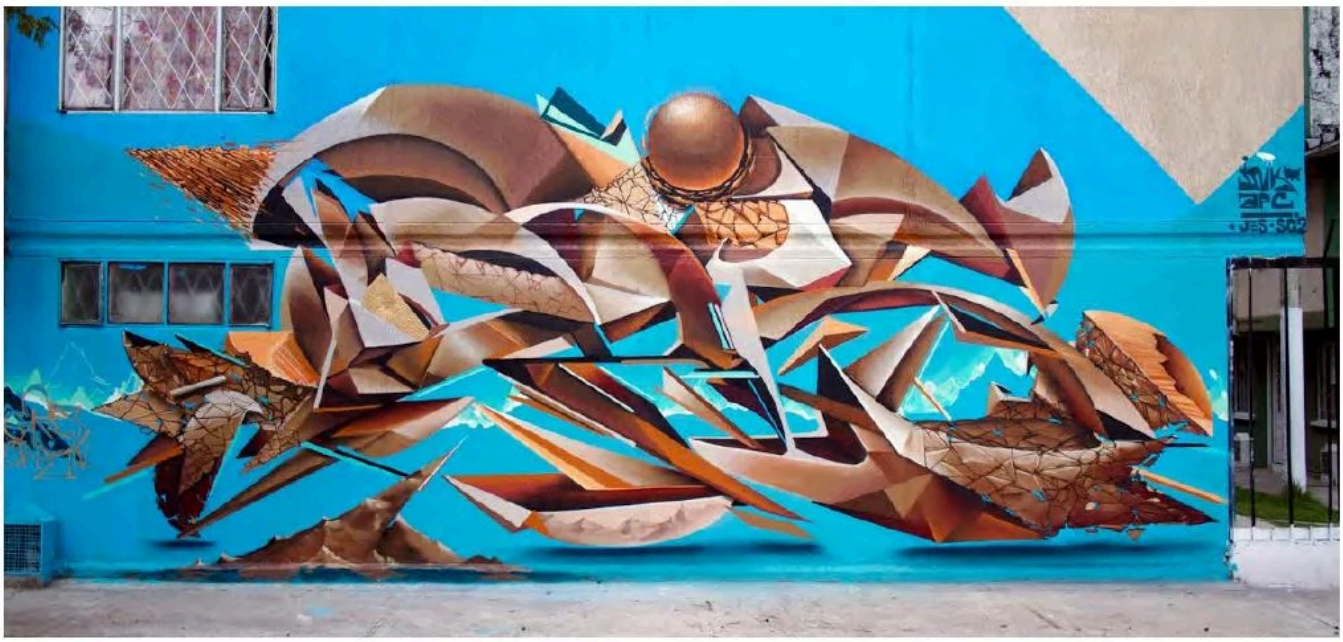
GRISONE: It doesn't change, it's a constructive work. Let me explain: I learned to improve the errors in my sketch book. With sketching I first study the lines and effects, which I apply them to illustrative forms. Secondly, I digitalize it and then add colours and textures. Digital work, lets you create more complex work without spending that much time. It's more effective but less romantic than traditional drawing. Graffiti is like spray paint, it has little dots of happiness that you can't share with your friends or anyone else on the street. Finally, the canvas is the catalyst for all of these techniques and feelings. It is the perfect way to resume one idea and create something complex. Usually it's not the same image or the same order, it is the same idea and I try to be consecutive with it.

BBB: If you were to pick only one art filed between graffiti, fine art and digital, which would you choose and why?

GRISONE: Right now it's impossible to know which would I choose, because I use all of them as a complement like I said before.

BBB: Can you describe the graffiti scene in your city and why it differs from others in your country?

GRISONE: Bogota, is a city with emerging street artists and graffiti



writers with a lot of potential who are making good stuff. The streets have a lot of bombing, which makes the city seem visually contaminated. In the other cities graffiti and street art is newer than in Bogota, but they're growing very fast. Probably because of the information and accessibility of the internet.

BBB: How do you feel your country compares among other graffiti cities in Europe?

GRISONE: The graffiti scene in Colombia is very young in comparison to Europe. But you realize how incredible it is that it's been growing so fast since the European brands of spray paint arrived. There are several exponents that are creating interesting material, which is making Colombia have greater international visibility.

BBB: What 3 things (other than art) could you absolutely not live without?

GRISONE: Family, music, and movies.

BBB: If you were to choose a list of your favourite 5 artists right now, who would they be and why?

GRISONE: Damien Hirst, Greg "Craola" Simkins, Gustave Doré, Moebius and Viktor Safonkin.

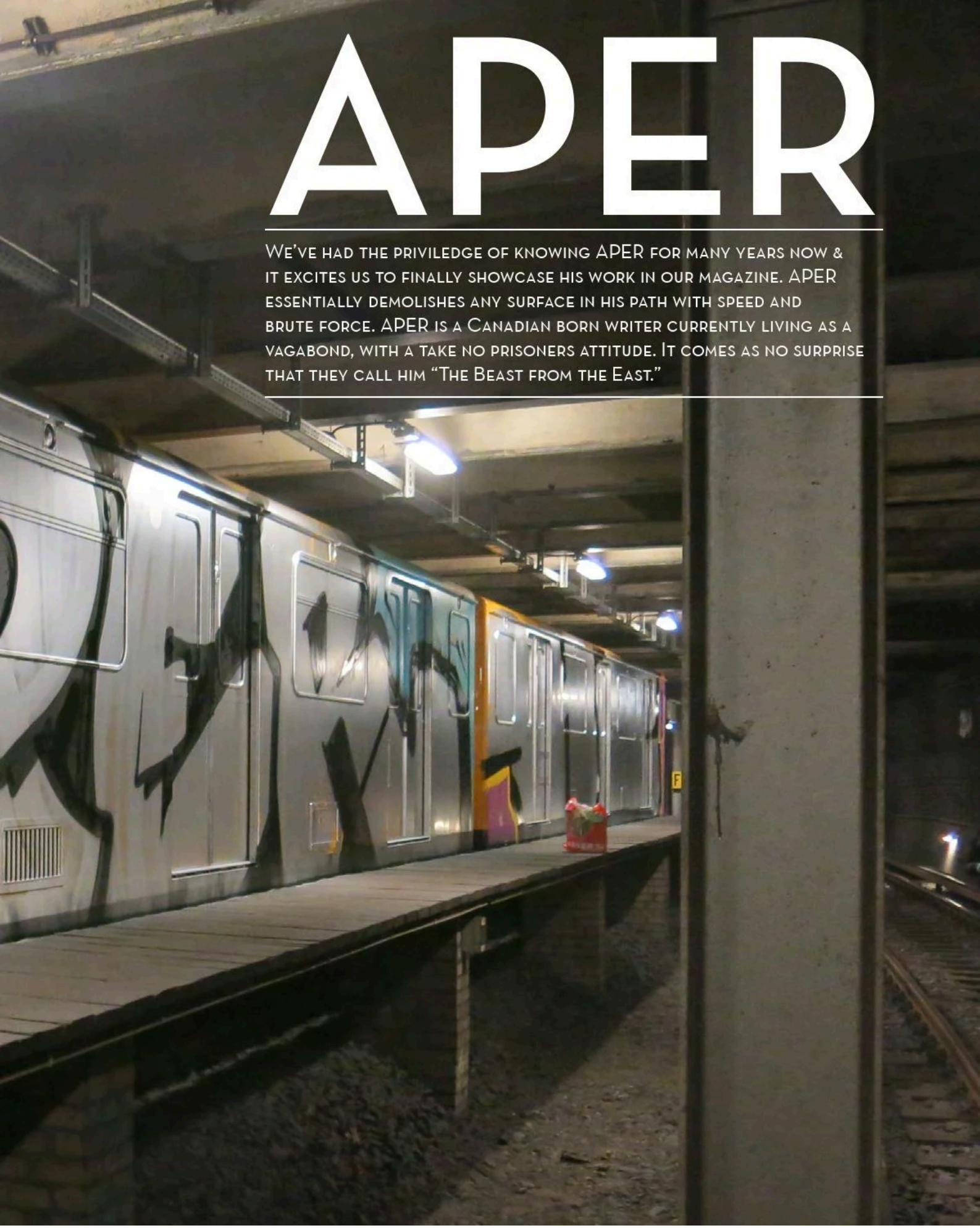
BBB: What can our readers expect from GRIS ONE in the rest of 2104?

I'm going to be illustrating a science-fiction novel that will be happening in Bogota. I will also begin painting some of the book's chapters in the streets for a gallery show.

WWW.GRISONE.COM

APER

We've had the priviledge of knowing APER for many years now & it excites us to finally showcase his work in our magazine. APER essentially demolishes any surface in his path with speed and brute force. APER is a Canadian born writer currently living as a vagabond, with a take no prisoners attitude. It comes as no surprise that they call him "The Beast from the East."



Bizarre Beyond Belief: Coming from Halifax, Nova Scotia, what was the graffiti scene like when you first started?

APER: When I first started the scene was actually pretty big. There were a lot of writers street bombing and the freight scene was huge. The names that stuck out the most were writers like Fatso, Sectr, Aeso, Ceas, and Uber. They all hated me back then.

BBB: How did the landscape of your hometown play a role in the development of your graffiti aesthetic?

APER: If you know anything about Halifax; it is small, violent, full of alcoholism and we have one of the biggest / deepest harbours in the world, so, lots of freight activity there. I have done over 1000 freights because they were everywhere, so my style is angled more towards big legible letters that anybody can read.

BBB: What were the resources like for graffiti in Halifax when you first began painting graffiti?

APER: When I first started I was using Elmer's glue fake rusto fat caps on the Canadian tire black and white. Eventually I learned to take the price stickers and swap them to Krylon. That was back in '02-03. In 2005 I used my first can of Montana which I bought from a shop called "breakdown". Superstore / loblaws used to make this amazing chrome back then and I used tons of that shit. Until they discontinued it. Other than that, I stole everything from loomis and tolls.

BBB: How does your home town compare to other Canadian cities?

APER: Hali is small. You tend to see the same people a lot. It's hard to be anonymous there. Montreal and Toronto are better for painting streets, (as well as the underground) but if you want to get drunk and eat lobster all day, go to Halifax. Just don't make fun of our accent...

BBB: You've made your mark on a number on countless cities in Canada and Europe, what are the largest

differences between the continents?

APER: The biggest difference between Canada and Europe is the size of the countries in Europe and how close they are to one another. I have to drive 16 hours to get to Montreal from Halifax (at the speed limit), but if you drive that long in Europe, you will have passed through 8 different countries. Also, the graffiti scene in Europe is infinitely bigger than Canada, and the writers here are much more hardcore. The trains in Europe are always smashed with nice burners and people are always pushing the limit. In Canada I am bored most of the time. But there are a handful of Canadian guys who are making a big impact globally.

BBB: As a writer with an extremely versatile style, how do you approach doing work in the streets versus on trains?

APER: The streets and metros are two completely different missions. Some of my best work in the streets was done when I was drunk, biking home from the bar. Street bombing is easy. Just know your surroundings. In order to successfully paint a subway, you need to be way more organized and depending on what city you are in, you may have to break in to a hanger or grind open a hatch, maybe even disguise yourself as a worker. The penalties for this are much higher, and the police investigations are more intense. You must be smart, organized and above all, be in good shape. Nothing is worse than hearing a fat guy getting bit by a dog in the tunnel because he couldn't make it to the

PIZZA
QUICK
ALL-YOU-CAN-EAT
LUNCH BUFFET
Pizza Delight
Pizza Delight
LUNCH
BUFFET

SALAD
PIZZA
Everyday
11:30am – 2pm
Pizza Delight
SINCE/DEPUIS
1968
SEAFOOD, ME
DELIGH

hatch in time. Most of the pieces you see from me were painted in under ten minutes. None more than 20.

BBB: With commuter painting being known as one of the most nerve racking endeavours, how do you prepare for a mission?

APER: To be properly prepared I always organize my cans in 6 pack boxes. All the Colors are easy to see and the caps are on the cans. I don't allow my fingerprints on the cans. Always bring gloves, toilet paper, a copy of Men's Health magazine, a camera and some extra SD cards is a good idea too. Just keep your cool and don't stress. You should know this already.

BBB As someone who has painted in extremely dangerous situations, can you tell us about one of the most dangerous missions you've went on?

APER: The most dangerous mission I was on was a recent trip in the eastern Ukraine. Mainly because they can shoot you if they see you painting there, and they are currently at war with Russia. Also, just being there is fucked up. Anything can happen to

I HAVE ALMOST BEEN RUN OVER BY TRAINS, ELECTROCUTED BY THIRD RAILS & SEVERED MY FORE ARM TENDONS ON FENCES.

91

you there and the police are not going to help you. The ugliest sights I have seen in my life were in the Ukraine. I have almost been run over by trains, electrocuted by third rails, and severed my fore arm tendons on fences, etc. It's not an old mans game.

BBB: Have you ever turned down a chance to go painting because it was too frightening?

APER: I will admit that sometimes I am over cautious, but only when I really think that something could go wrong, beyond a few nights in jail and a fine. When it's not fun anymore, it's not worth it. But so far, I have not turned down an opportunity to paint for that reason. If you are actually too scared, then stick to tracksides.

BBB: Since you began writing there's been a huge transformation in technology in equipment, do you feel this has helped or hindered graffiti?

If the technology is there, use it. Graffiti is always evolving and changing along with the rest of the world. Just wear a condom and everything will be ok.

BBB: Social media has become a huge phenomenon in graffiti and street art culture, what are you thoughts on this?

APER: Lots of people use the internet to promote their work. I have a blog for MTN. Everything I paint is illegal. Real graffiti is illegal. Don't get me started on "street art". Some people have mixed opinions about putting their panels online or in magazines. I send my flicks to magazines, and if a panel winds up online then that's fine. I painted it so I do what I want with my photo. I'm not a narcissist. BUT - if you only paint legal walls and chill spots or trash trains in the middle of nowhere and think you are in the same game, you are wrong. If you aren't aggressively street bombing or collecting systems, your opinion is irrelevant, and the sad reality is that everybody skips the legal sections of magazines. Nobody cares about a piece you painted when you had all the time in the world to stand there and correct it without legal repercussions. (If you're an old man with a family and you put in work back in the day, respect.)

BBB: As someone who is constantly on the go, what can we expect from APER in the future?

I have spent the last four years travelling around and it never gets old. But I have no fixed address, (so I am technically homeless) no job, I am getting fat and my teeth look terrible and my feet stink. So you can expect some expensive dental bills, and a few visits to the unemployment office as well as a trip to value village when I get back home, followed immediately by a pub crawl once I get my money. Maybe some more graffiti in some cool cities, at the expense of my general well being. Thanks to everybody who actually read all of this. And RIP Dylan Ford. Nothing is more valuable than your life, so be careful out there. Anything is possible.

Instagram: @APERIZM

WWW.MTN-WORLD.COM

TRG·VC
-TRUS·RIDER

MR. WANY

MR. WANY IS WITHOUT A DOUBT THE QUINTESSENTIAL ITALIAN GRAFFITI WRITER. HE IS A EUROPEAN GRAFFITI LEGEND WITH MORE THAN TWO DECADES IN THE GAME NON-STOP. A VERSATILE STYLE THAT RANGES FROM WALLS & TRAINS TO LETTERS & CHARACTERS. LOOKING BACK TO THE YEARS PRIOR TO THE INTERNET CRAZE, EVERY TIME WE WOULD PICK UP A MAGAZINE, YOU BET WANY WOULD BE IN THERE SOMEWHERE. IT IS WITH GREAT PLEASURE TO HAVE HI M NOW BE INSIDE OF OURS.

Heavy's

Bizarre Beyond Belief: You began writing graffiti in 1990, what was the graffiti scene like in your city at the time?

WANY: The first wall painted in my city was in 1985 by a Paris writer named JC. He was invited by Teddy and Tony, two brothers were that also from France but came to live in Brindisi in the '80s. However, this wall wasn't anything special. The Hip Hop and skateboard cultures came to us through the media, films and books all around the same time. Myself and a lot of guys took inspirations from these things and also sometimes tried to copy directly from "Spray can Art" and "Subway art" books. Some people were good but in general nobody really painted that much. All the spots were illegal in the city and there wasn't even any train action. The culture movement was primarily on BBoying here and everyone that was into breaking attributed it to the hip hop culture. The first walls in my city that received a ton of cred were "Speed by Speed, Sky Ice" by Pet & Tony and "Intramontabili" by Bombl and Tex. Also, walls from guys in my crew [Shadow, Buz and Mac]. One wall in particular named "Wallpaint" in 1992 by Damage from Ancona was huge. In 1993/94 my crew and I founded TSK crew and we established that we were the kings of the city. The best in their fields were - writing (Mr. Wany, Buz, Mac, Shadow), Rap (Buz, Zorlak, Bisbinto), Dj Scretch (DJ Zorlak) and BBoying (Body Gum, Wany, Buz). The first train in my city was painted by my crew and I in '94/'95 and this was confirmed in "Italy Hip Hop Hystory" sometime in the '90s.

BBB: How do you feel it has changed since then?

WANY: Everything has changed. 50% good and 50% bad. But my attitude is the same as it was 25 years a go!

BBB: As an artist who went to art school, do you feel that this was an important step in your career?

WANY: To make graffiti it isn't necessary. There's no doubt visual culture can help you in everything, especially in contemporary graffiti to help you make proper perspective, realistic tricks or 3d effects.

BBB: Do you think that you could have made it this far without going to art school?

WANY: For sure! A lot of my favourite writers never went to art school. Letters are a really personal trip. Letters don't speak just about your art itself but speak about your soul. These are my thoughts on that.

BBB: Would you recommend art

MR.
SWEET AS SUGAR
AL E
DEDE

MALEN NUR MIT ERLAUBNIS
MR.
SWEET AS SUGAR
AL E
DEDE

MYCHOS

WANY
Heavy Artillery Crew

NY

school to aspiring artists and writers?

WANY: No. You just have to make art your passion. You can also just study it by yourself and search yourself for inspiration and other things.

BBB: You have worked with comic book companies, how did this style of work help you in your own art practice?

WANY: I've had a lot of different experiences in the visual world. I've worked in graphic design, illustration, comics, art direction, sculpture and now I'm working full time in galleries and museums, but I continue to paint my letters and characters every week. I've loved Japanese anime cartoons since I was little and for sure it gave me a lot of inspiration in the past, present and probably the future!

BBB: Does your creative approach change when painting graffiti art or working on Art world?

WANY: It changes a lot. First the change in attitude was outdoor vs indoor. In the size and the visual language. In the streets 50% of the outcome is the location. On canvas 50% of the outcome is based on concept.

BBB: As an artist who has worked with massive companies, what obstacles would you say arise when collaborating with such corporations?

WANY: The answer is simple, if companies don't like the things I do or say then - "No thanks." I don't make work just for the money. But sometimes a company calls me to do a marketing project together and gives me free reign which is really interesting because then I'm free and I can make a project with just a character style. These usually come with a good budget too, so in this case the answer is - "Why not?"

BBB: As a well traveled person, what city or cities are your favourite to visit and paint in?

WANY: All the countries I've visited have helped me progress. My favourite cities which I love painting in are Kuala Lumpur in Malayisa, St. Petersburg, Russia, Los Angeles, USA, Beirut, Lebanon, and Instanbul, Turkey. Those were really good trips but my favourite moments were for sure in Australia with my brothers for Ironlak team. This past December I was in Miami and NYC, so my opinions on the topic may change!

BBB: How do you feel they compare to your hometown?

WWW.WANYONE.COM

Ecuador
Quito

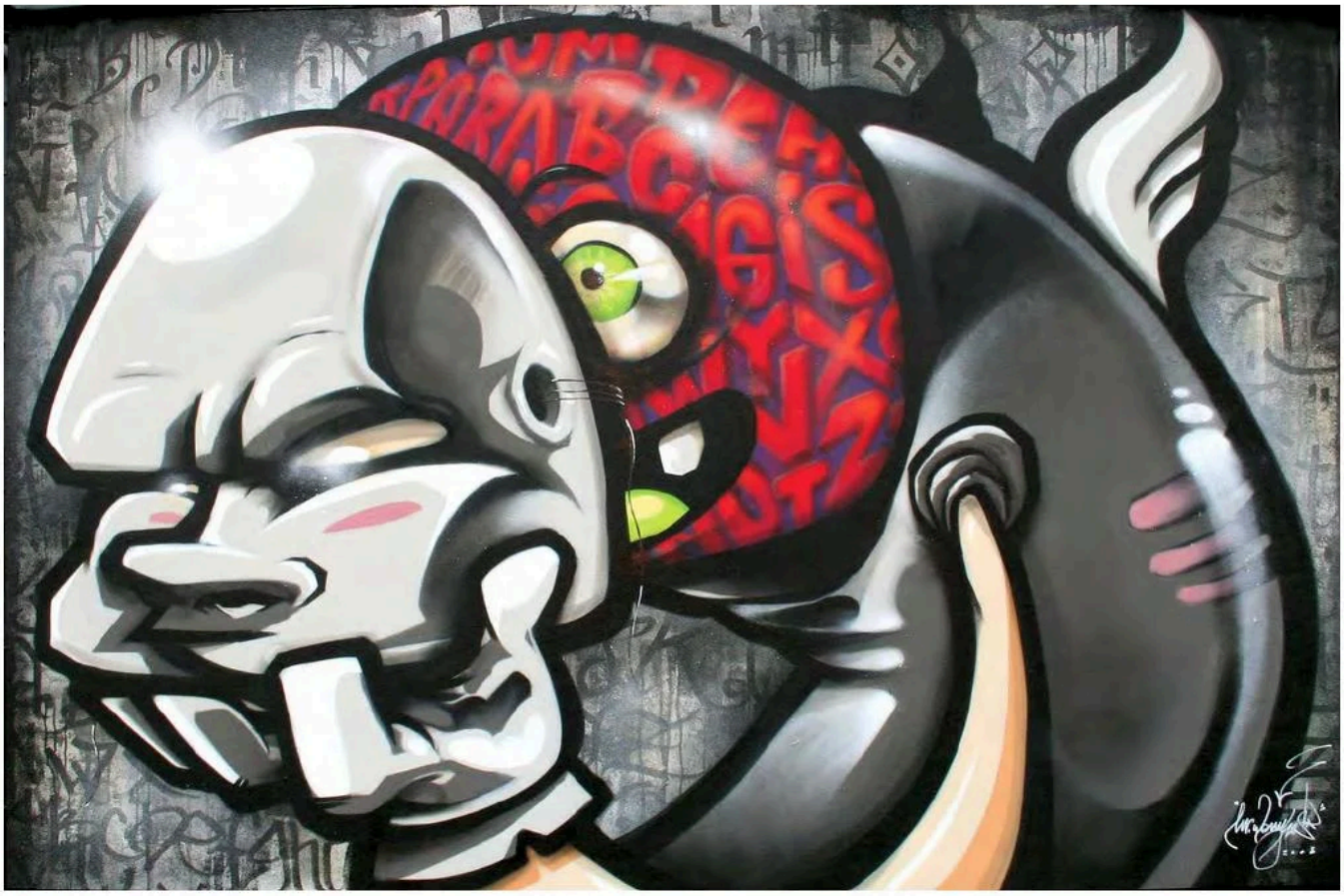
LETTERS ARE A REALLY PERSONAL TRIP. LETTERS DON'T SPEAK JUST ABOUT YOUR ART ITSELF BUT SPEAK ABOUT YOUR SOUL.

WANY: I now live in Milan and there's no comparison. They're just different!

BBB: Can you tell us 3 things about you readers and fans may not know?

WANY: 1) In 2015 I'll be making an important exhibition to celebrate my non-stop 25 years in the graffiti game. I'll probably make a book for it.
2) Starting in September I'll been tattooing in Virgoz studio one day a week whenever I'm in Milan.
3)I have beautiful family with a 5 year old boy who's name is David and I love him!
I would like to conclude this interview by saying in all the years growing up with writing and hip hop culture, it undoubtedly has made me a better person. I've learned to respect cool people, kill my arrogant idols and give blood for this stuff. Without writing, art and all of the other things in my life right now, I would be all alone.
Peace and respect to real people!

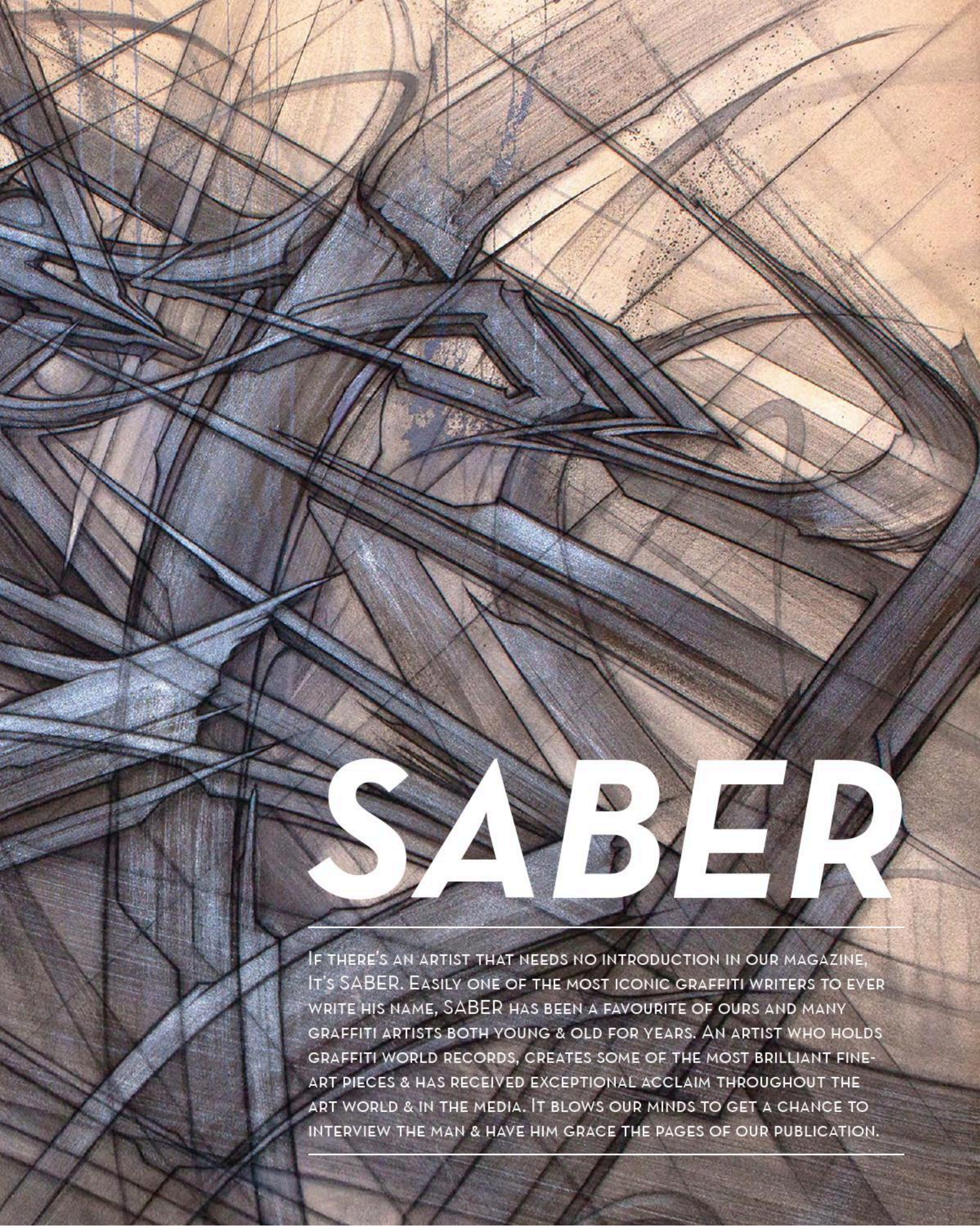
WWW.WANYONE.COM



don't
copy
me!

MR WANY

SOFLES



SABER

If there's an artist that needs no introduction in our magazine, It's SABER. Easily one of the most iconic graffiti writers to ever write his name, SABER has been a favourite of ours and many graffiti artists both young & old for years. An artist who holds graffiti world records, creates some of the most brilliant fine-art pieces & has received exceptional acclaim throughout the art world & in the media. It blows our minds to get a chance to interview the man & have him grace the pages of our publication.

Bizarre Beyond Belief: As an artist with such a lengthy career in graffiti, how have you seen the community develop and transform since you began?

SABER: It's a different era with the Internet, social media, smartphones, graffiti task forces, #instabanging, designer spray cans, street-art museum shows, auctions, clothing brands, movies and advertisements. "Pandora's Box" is now open. The old heads remember a simpler time. I'm second to last generation when it comes to an older traditional mindset. Imagine growing up with no concept of the Internet. The only materials you could find were physical. It made things more personal, you cherished those early magazines and photos. Now, the whole world is competing for airspace. No filter, there is no shortage of shit piling up as well as there is no shortage of talent all working hard to be noticed.

BBB: How would you describe public opinion since you began painting? Has it changed or shifted?

SABER: Seems like people are more open to the idea due to the popularity of street-art. I know the general public still hates tagging, the irony, it's the same act. Figurative and paper work seem less offensive than spray painted letters on the same surface. Either way, I like all of it even the shit.

BBB: Though graffiti is a relatively

DAME
ALL KIDS
ALL STREET
NOTHING

young phenomenon how far do you believe graffiti can evolve or has it already become stagnant?

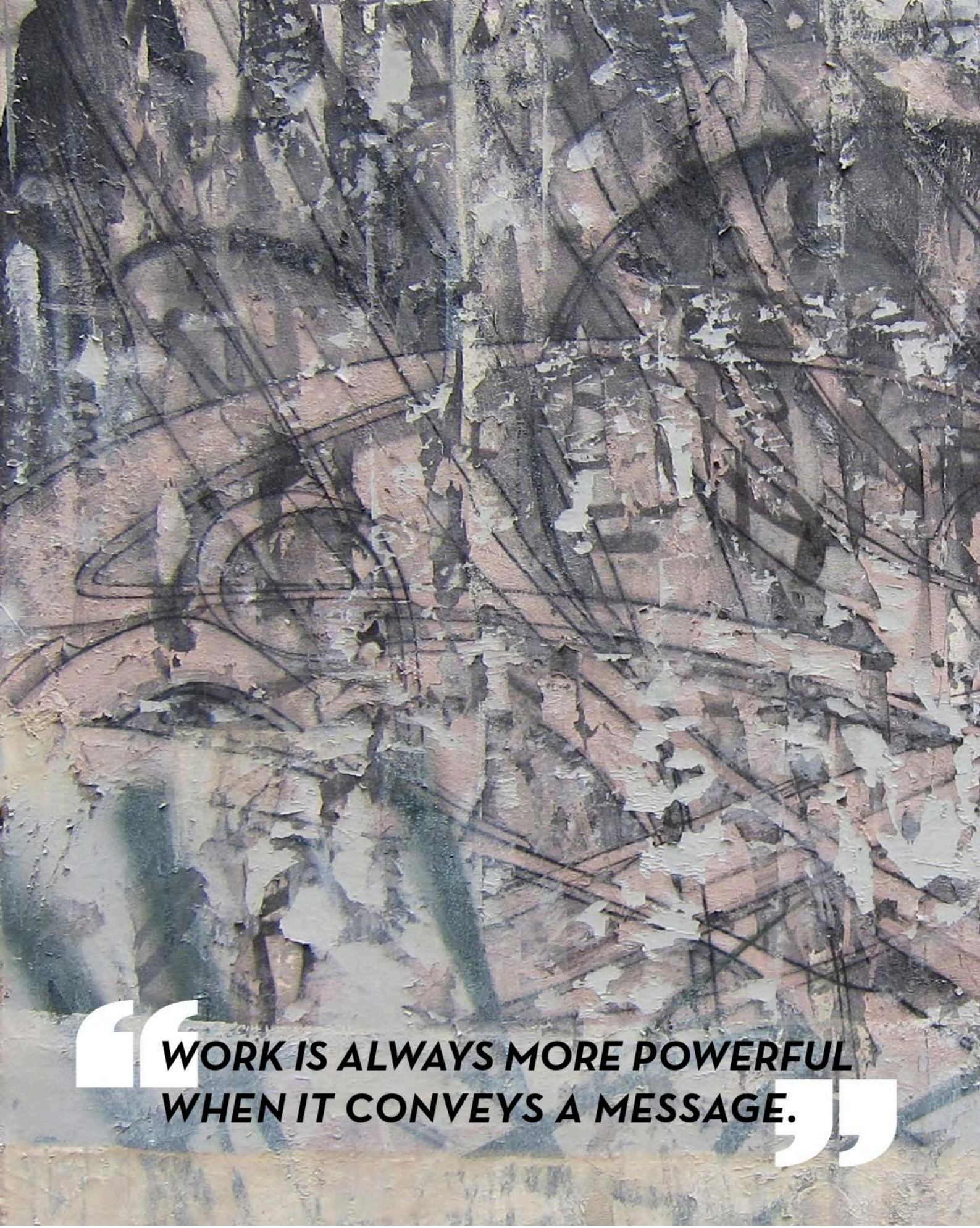
SABER: It evolves. Moves with the times or at least a few individuals who push the envelope. It also sparks up cities, like in Cairo or Libya for instance. Political graffiti has taken over as a new form of conversation in an ancient city with ancient graffiti. But as an art form every region has its captains..

BBB: As an artist who has moved from the streets to the gallery, what were the major obstacles you encountered along the way?

SABER: Learning a basic business practice and keeping a level head. Understanding my value. The art world is no pretty place. Very selective with well funded competition. No shortage of gatekeepers. Learn to negotiate and state your position. Make lists of your immediate resources and relationships around you and learn to initiate moves. Just be prepared to back your shit up.

BBB: What are you thoughts on graffiti in the gallery setting, do artists credibility dissipate once they are removed from the street?

SABER: This question needs to be from the point of view that a person is a great artist that happens to be a graffiti writer. The work has to speak for itself, that is where the credibility is. It's not easy being successful or consistent. It all takes long hours and hard work. Being a graffiti artist can help your career or it can severely damage it depending how you present your case.


“WORK IS ALWAYS MORE POWERFUL
WHEN IT CONVEYS A MESSAGE.”

BBB: Many of your works are politically driven, what is your take on the current political landscape in America today?

SABER: Honestly, I feel the need to put less and less of my emotional energy into that. I save what I have for the kids and the paintings. When it's time to pick an issue I'll jump in when it feels right.

BBB: With a very public stance on health care issues in the United States, do you feel as if things are currently moving forward in that regard?

SABER: Too early to tell.

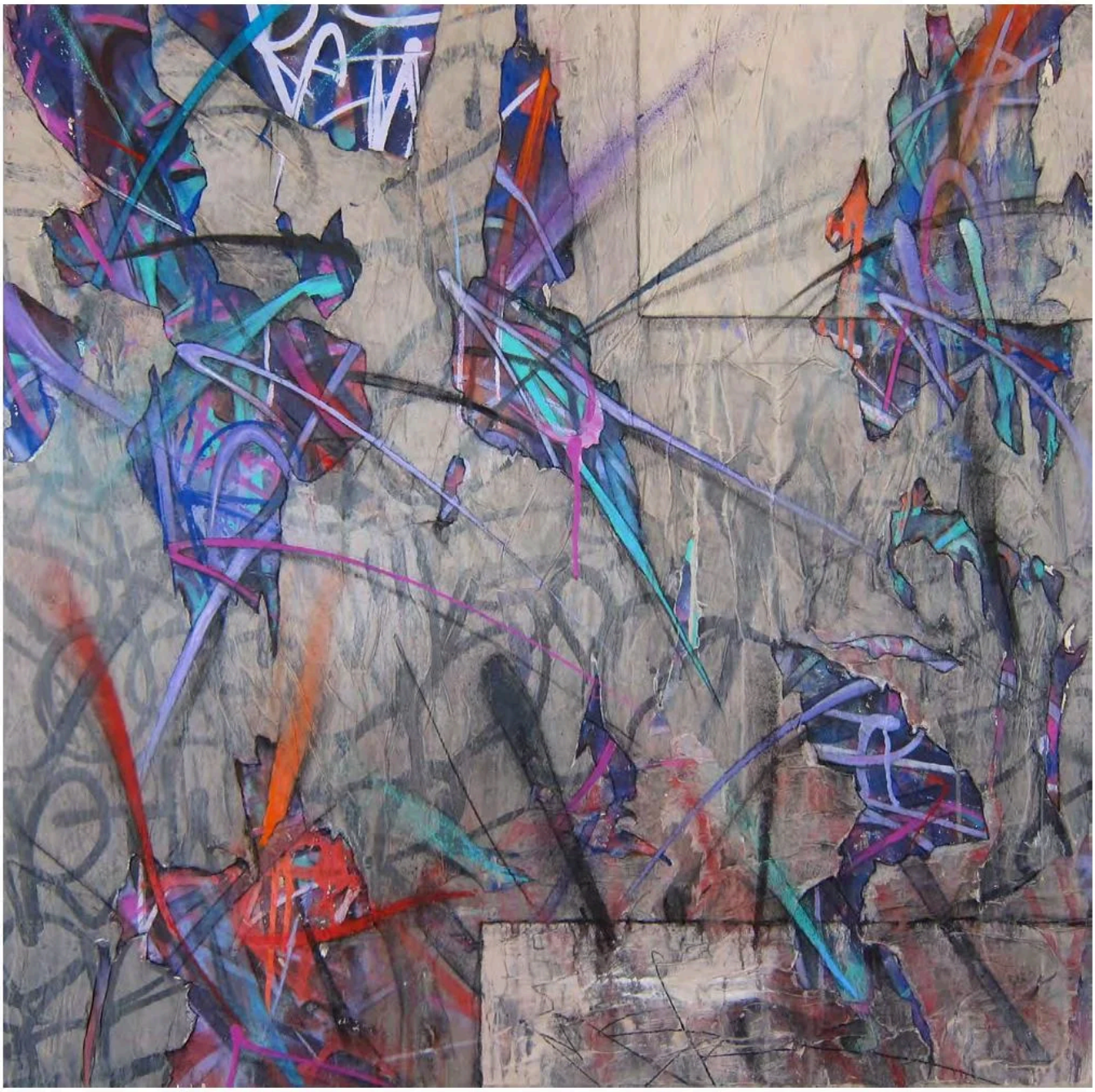
BBB: Some of your work has received a notable amount of controversy, how do you deal with the attention?

SABER: Hype is just that, hype. Longevity is the truer testament.

BBB: Do you feel that art must be meaningful and controversial or can there be work solely based on aesthetic?

SABER: Work is always more powerful when it conveys a message.

BBB: What is your stance on social



media, would you say it is now an more desirable time to be an artist or is the pool to large to choose from?

SABER: Great tool but what a mind fuck for young kids. Engaging it with constancy is the key. The value and quality of the content really counts. I look at my timelines as a record of my eyes and thoughts, almost like a portfolio of interests. It's important to engage content that has nutrients.

BBB: Also, do you feel that artists may be inclined to look on the internet and take work from artists they are inspired by than to create work from their own ideas?

SABER: It's easier to just google it. But they have to answer to a community so eventually they learn.

BBB: Where does SABER see himself in 5, 10 and 25 years from now?

SABER: Painting sunsets in my boxers on a beach front...

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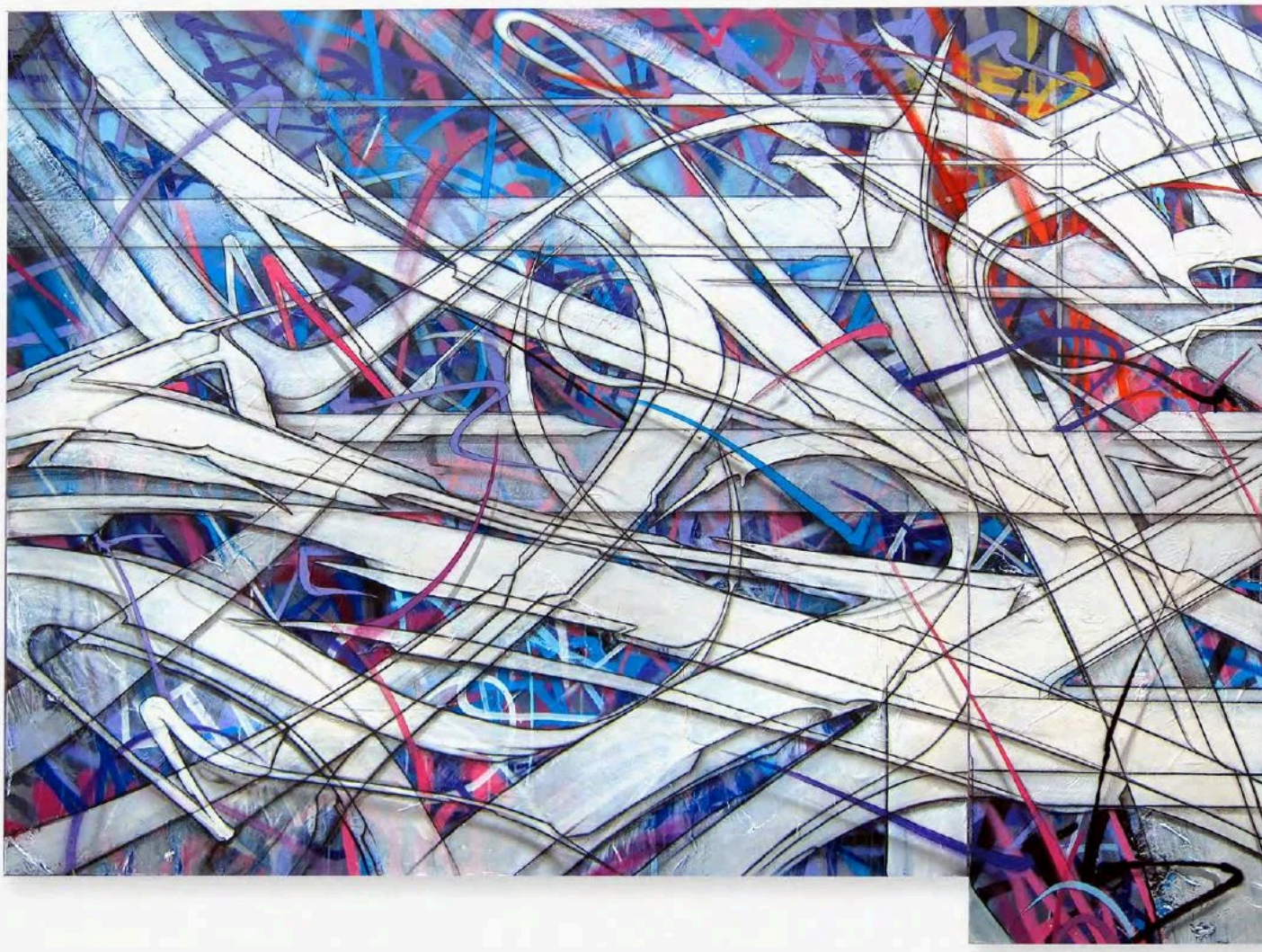

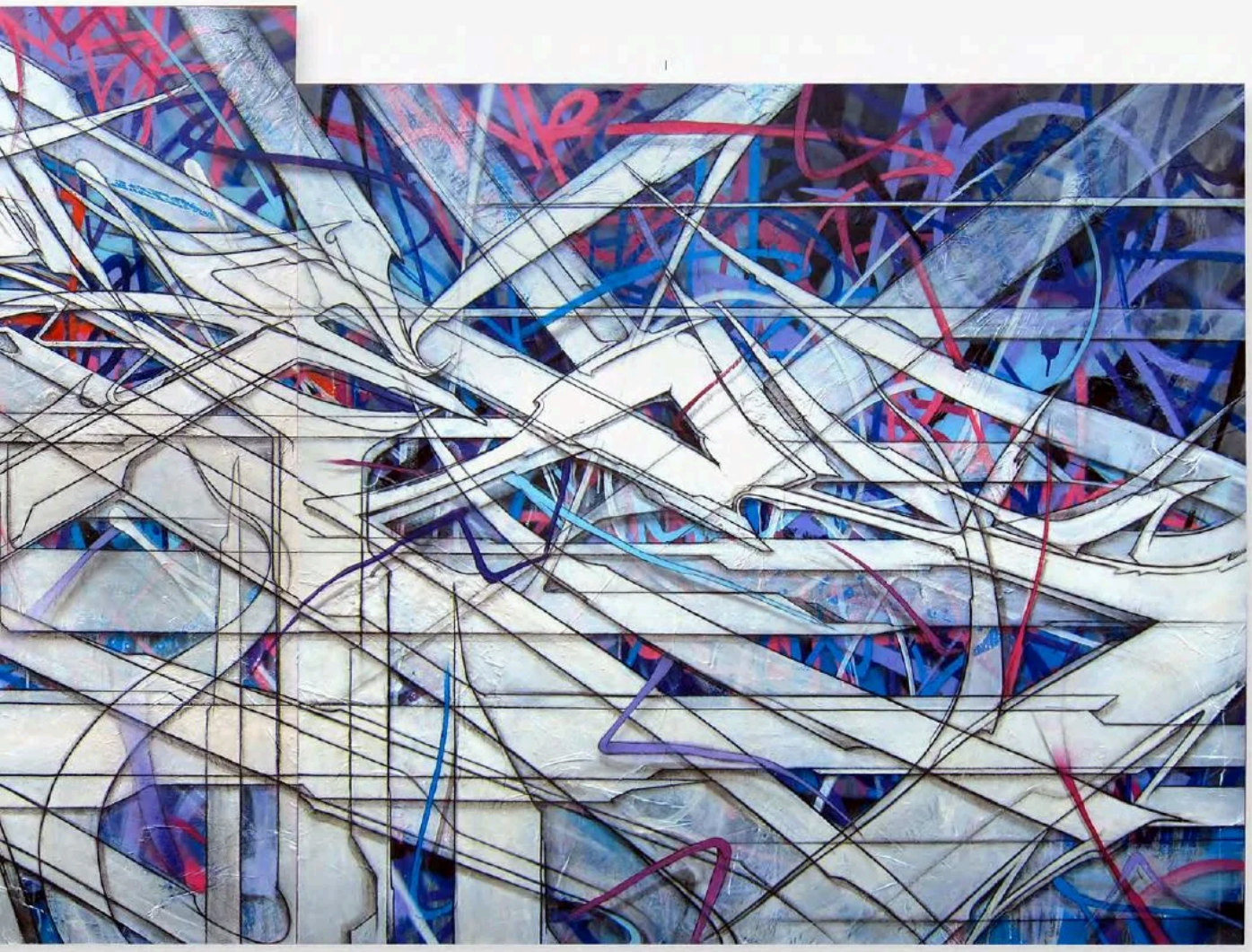

BIZARRE BEYOND BELIEF

ARTS + CULTURE MAGAZINE

Issue #14